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AMERICAN ART NEWS.

VOL. VII. No. 34.

NEW YORK, AUGUST 14, 1909.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.

Bauer-Folsom Co.—Selected Paintings and art objects.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Clausen Galleries.—Artistic frames, mirrors and modern paintings.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Ancient and modern paintings.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.

Macbeth Galleries.—Paintings by American Artists.

Montross Gallery, 372 Fifth Avenue.—Selected American paintings.

Louis Ralston.—Ancient and modern paintings.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Obach & Co.—Pictures, prints and etchings.

Shepherd Bros.—Pictures by the early British masters.

Paris.

E. Bourgey.—Coins and medals.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kerkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres.—Art objects for collections.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

LEAVES ALL TO NATION.

By his will, filed for probate July 16, Professor Simon Newcomb, the world famous scientist, bequeaths all his foreign decorations, medals, prizes from scientific bodies, and certificates from universities and colleges to the National Museum at Washington, D. C.

STUDIO BUILDING SOLD.

Upper Sixth Avenue furnished an unusually interesting transaction recently. The well-known old Sherwood Studio building, at the southeast corner of Sixth Avenue and 57th Street, has been sold.



THE PORTRAIT AN ENGLISHWOMAN SAVED FOR HER COUNTRY. Portrait of Duchess of Milan by Holbein, saved for England by Lady Wantage.

WOMAN WINS ART PRIZE.

For the first time since the foundation of the prize a woman has gained a Prix de Rome. Lucienne Heuvelmans has received the first of two second grand prizes for sculpture.

The Sherwood was for a number of years the tallest building along Sixth Avenue, north of 42d Street, and seldom had a vacancy. It was erected in 1874 by John H. Sherwood, who died about ten years ago.

THE TAFT REMBRANDT.

Mr. Charles P. Taft, brother of President Taft, will shortly be able to add to the collection of pictures he has in Cincinnati one of the historic Rembrandts of the world, negotiations for the purchase of which on his behalf were concluded this week by Messrs. Scott & Fowles, says a special cable to the Times.

This Rembrandt is the one known as "The Pourtalès Rembrandt." It had been in the possession of the Pourtalès family in their Paris house for over 100 years. It is sometimes described as "The Young Man Rising from a Chair," and it is one of the most famous of all known Rembrandts.

When asked the price paid by Mr. Taft for the painting Mr. Stevenson Scott said:

"Mr. Widener's Cattaneo and Van Dyck cost half a million dollars, and this Rembrandt is of equal rarity and artistic value. It is of similar importance to the Rembrandt which Mr. Frick acquired from Lord Ilchester's collection and which was exhibited in the Union League Club last year."

It is not generally known that Mr. and Mrs. Taft—for the latter is as keenly interested in art as her husband—have during the last six years got together a collection of pictures which ranks among the greatest private collections in the United States.

The Taft treasures, it may be mentioned, are gathered in a frame house in Pike Street, Cincinnati. It is characteristic of their owner's unassuming and quiet ways to do this, but it might be urged that Mr. Taft owes it to his country to put such additions to the artistic wealth of America beyond the danger of loss by fire, and that he should erect a special structure in which to preserve such rare works.

The Taft collection contains Gainsborough's famous "The Tompkinson Boys," a canvas which, besides being a masterly exposition of the portrait painter's best work, has for the background a superb landscape. This Gainsborough used to be in the collection of Ludwig Neuman, who paid 25,000 guineas (\$125,000) for it fifteen years ago.

Two magnificent examples of Franz Hals are also included in the Taft collection, one of them absolutely unequaled by any work by the same artist in the United States. It came from the same collection as the picture acquired by the National Gallery last Winter for £25,000 (\$125,000). Then there are many fine examples of the Barbizon masters, particularly Corot, Troyon, and Diaz. Turner's famous "The Trout Stream" is another of his treasures. Besides pictures, Mr. Taft has found time to accumulate snuffboxes and porcelains, and has a collection of both unrivaled in America.

Lovers of art in America will have an opportunity to see and study a selection of the Taft pictures in the course of the coming fall. They will be on exhibition at the new and handsome galleries of Scott & Fowles, 590 Fifth Avenue.

PRINT PUBLISHERS' EXHIBITION.

The Print Publishers' Association of America will hold its exhibition August 30 to September 4 at the Park Avenue Hotel. From all indications this promises to be the most notable display yet made. Many dealers have already signified their intention of attending and have made reservations at various hotels. Dealers who have not yet attended to this matter can do so by communicating with either the secretary of the Print Publishers' Association, George R. Powell, 322 Fifth Avenue, or the treasurer, Franklin Coe, Colliers', 416 West Thirteenth Street, New York. Elaborate preparations have been made for the entertainment of visitors to the exhibition, among which are a theater party and supper.

The Print Publishers' Association has made arrangements, being a member of the New York Merchants' Association, whereby a fare and a half rate for the round trip has been made to attending dealers.

Owing to the fact that the leading lines in America will be on exhibition in New York at this time, and that stocks are low and the outlook is for a booming trade, dealers will find this an opportunity to be taken advantage of.

THREE CENTURIES OF N. Y.

An exhibition illustrating three centuries of New York has been arranged in connection with the Hudson-Fulton celebration by the National Arts Club and the American Scenic and Historic Preservation Society here. It will open on September 20 and continue to October 18. A loan exhibition, it will be held in the large galleries of the Arts Club, with the purpose of illustrating the growth of the metropolis from the time of Hudson's arrival to the present day.

The joint committee of the above organizations invites communications from all persons who own pictures or materials of historical interest relating to New York City which they would be willing to loan.

The chairman of the Art Club's committee is William B. Howland, and for the Society, Reginald Pelham Bolton.

HARRIMAN BUYS PICTURES.

Mr. E. H. Harriman has purchased four pictures by Mr. E. W. Deming, which yesterday were shipped to Arden, N. Y., where they are to adorn the country house of the financier, who is now absent in Europe. Mr. Harriman seeks, whenever opportunity offers, to buy objects of native art, and so much is he in favor of developing the resources of this country that he even carries it to the extent of having only material from the United States in the construction of his house.

The four paintings he has bought are intensely American in their atmosphere and are fine examples of the style of the artist, which is strong and individual. Most of them were made recently by Mr. Deming on one of his journeys to the moose country of the Northwest and show the monarch of the wild at his best. "The Phantom of the Woods," "The Woodland Tryst" and "The Lake" all show figures of the moose. "The Monument to the Ages" is full of mystic feeling, for it shows a distant mesa dimly seen with Indians on horseback in the foreground.

BOOK REVIEWS.

Macomber Collection.

Catalogue of the Macomber Collection of Chinese Pottery, by John Getz (Boston: MDCCCXCIX).

This catalogue describes an important collection of Chinese pottery, which has been loaned to the Boston Museum by Mr. Frank Gair Macomber, and is compiled by Mr. John Getz, who is well known as a student of Oriental pottery and porcelain.

Mr. Getz gives a very interesting historical sketch of Chinese ceramics, taking much of his data from a book compiled by Confucius called "Shu-ch'ing," or "Ancient Book of History," and devotes separate paragraphs to each dynasty, making a useful handbook.

The book contains several plates in half-tones, illustrating typical specimens in the collection, which have been classified and grouped according to the most recent research.

Besides this catalogue Mr. Getz has made another private catalogue and illustrated handbook with a history and glossary of Chinese porcelains.

Mr. Getz was director and chief of the Department of Decorations at the World's Fair in Paris in 1900, under the Hon. Ferdinand Peck, and received the Cross of the Legion of Honor.

French Gallery Catalogue.

The French Gallery, Wallis & Son, 120 Pall Mall, London, S. W., publishes a handsome catalogue, profusely illustrated, of its present exhibition of selected works by Joseph Israëls, Matthew Maris, Henri Harpignies, and Leon Lhermitte, and containing critical sketches of the artists.

Among the illustrations from Maris are "The Christening," "Lady with Goats," "Butterflies" and "The Lady of Shalott."

From Israëls are "Sheltering from the Storm," "Grace Before Meat," "Honored Old Age," "The Drowned Fisherman" and others.

Among the illustrations from Harpignies are "View in the Campagna," "The Edge of the Wood," "A View on the Oise," "Sunset on the Banks of the Aisne," and from Lhermitte are "Women Washing," "Laveuses à Chelle," "Harvesting," "End of the Day" and others.

The Sully Register.

Charles Henry Hart has edited for publication the register which Thomas Sully left of all the pictures which he painted, from his first in 1801 to his last in 1872. Sully was, next to Stuart, the most widely known of American portrait painters of the nineteenth century, and he recorded in chronological order more than 2,500 paintings, giving the name of the subject, the person for whom painted, the size of the canvas, the price and the date when begun and finished. As Sully's sitters included many of the most eminent Americans of his time and a large proportion of the best known Philadelphians, the importance of such a record is obvious. To make it useful for reference, Mr. Hart has arranged the entries alphabetically, retaining Mr. Sully's phonetic spelling of the name, with the correct spelling in notes, and also his various explanatory remarks, with the addition of much biographical and other matter, and the present ownership of the picture when known. No such complete record of a painter's life-work has ever been given to the public. It is to be issued by Mr. Hart in a large octavo, the edition being limited to 110 copies.

OBITUARY.

John R. Tait.

John R. Tait, an artist and critic, was found dead July 29 at the foot of a flight of steps in his home in West Lanvale Street, Baltimore.

Mr. Tait had been an art critic for the N. Y. Evening Mail and contributed to the various magazines. He was born in Cincinnati in 1834 and educated at Woodward College, that city, and at Bethany College, Virginia. Then followed a trip to Europe as a companion and pupil of William Louis Sontag. In 1859 he went to Dusseldorf, and for eight years was a pupil of Professor August Weber and Andreas Achenbach. Returning to Cincinnati in 1872 he was placed in charge of the art department of the second industrial exposition in that city. He designed the art hall of the exposition and brought together there the first important "loan collection" exhibited in this country. He settled in Baltimore in 1876.

His best known paintings are "Siebenbirge," "Lake of Wallenstadt," "Lake of Four Cantons," "Norwegian Waterfall," "Solitude," "A Rainy Day," "Vesper Hour" and "A Tyrolean Cottage." He was also the author of a book of poems, "Dolce Far Niente," and "European Life, Legend and Landscape." He married Miss Anna D. Tiernan, of Baltimore, in 1872.

P. Marcius Simons.

P. Marcius Simons, poet-painter and Chevalier de la Legion d'Honneur, died on July 17, at Bayreuth, Bavaria.

He began work when twelve years of age, and his first painting was signed at sixteen. Locked up in his studio, the boy, the poet-painter, kept working, and little by little the walls of his workshop were covered with color dreams, visions of beauty, and comprehensible to the artist alone.

To build his cathedrals and fairy places he studied architecture and perspective, not as a painter, but as an architect. To evolve scientifically evanescent angels, he studied anatomy until the late Gerome stopped him, saying: "You wish to become a painter, not a doctor."

"St. Elizabeth de Hongrie," painted on glass and exhibited at the second exhibition of the Rose Croix in Paris, brought him recognition and success. This painting was bought by M. Camille Groult, the eminent collector. Always antagonistic to collective exhibitions, though intensely interested in the world's output of artistic thought, his paintings now find their legitimate way to many private galleries and are eagerly sought for by amateurs.

Chiefly at first in France, but soon recognized in America, his home, as the foremost leader of national ideals, his work has become familiar to all.

As a French critic once said, his pictures are perfect syntheses of their subjects. Every detail is worked out into a magnificent whole, exhaustive of the thought embodied.

Mr. P. E. Duffy, of Boston, has just purchased a most excellent example of the distinguished French painter, Jean Baptiste Greuze's works, which rarely come into the market, being owned by museums and private collectors. The one in the present case had been in a collection for over a hundred years.

The sale is announced at Zurich, from August 10 to 20, of Dr. Hommel's collection of Italian faïences, of bronzes of the XVIth century, and of fine paintings by Rembrandt, Velasquez and Téniers.

SCARABS FOR MUSEUM.

News was received here this week from Syria of the purchase of a collection of scarabs which is expected to be in the possession of the Metropolitan Museum this fall.

This collection of gems, which are mostly emeralds cut in the form of beetles, engraved, and common among the ancient Egyptians as amulets, is said to be larger and finer than any collection of scarabs in this country.

It was bought by a New York dealer in scarabs, ancient glass, etc., now in Syria, who has collected many valuable art objects for the Metropolitan Museum from Sheik Alf El Arabi, a well known collector in Egypt, and a brother of Arabi Pacha, the revolutionary leader, who organized the national party of Egypt in opposition to the Anglo-French control. From this collector the German Emperor not long ago obtained many Egyptian antiquities and sent him a gold watch as a souvenir.

The collection for the Metropolitan includes scarabs from every dynasty and many that have retained their original enamel. On a scarab of the twelfth century an inscription, translated, reads: "A Happy New Year," and on others, respectively, "May Thy Name Be Established in a Son" and "May Thy Name Be Glorified Forever."

THE PLAZA ART GALLERY.

Announcement of the establishment in the Plaza of a new public art gallery, in which the places of honor will be given to pictures painted by American artists, was made at that hotel recently. A limited number of pictures by foreign artists will be brought back to this city by Frederick Sterry, managing director of the Plaza, who is now in Europe.

The new gallery will be in a suite of rooms now being fitted up on the second floor. Until the gallery is opened no pictures owned by the hotel will be exhibited. The Plaza is one of the few hotels in which there are no pictures on the walls of the parlors or bedrooms. With the establishment of the art gallery, to which the general public will be admitted, pictures will be supplied to those who wish to decorate their apartments with them.

BIG ART FIND IN VENICE.

Italy seems to be an inexhaustible mine of art treasures. In the last few days a magnificent discovery has been made in Venice, says a special cable to the N. Y. Times.

During some restorations which have been going on in the Basilica of St. Mark's and the adjacent Church of St. Julian, a large roll of canvases was found in a room. It had apparently been there for centuries, and some of it was much injured by time and damp. But among the canvases, in a reasonably good state of preservation, were some splendid pictures, a "Christ Bearing the Cross" by Tintoretto, an "Ecce Homo" and a "Resurrection" by Palma the younger, "Crowning With Thorns" by Andrea Vicentino, a "Christ Praying in the Garden," by Flammengo, and two important designs for mosaics by Antonio l'Aliense, better known as Vassilacchi, a distinguished Venetian painter of the sixteenth century.

WITH THE ARTISTS.

Joel Nott Allen spent the months of June and July out of town; most of his time being divided between Long Island and Richfield Springs. Mr. Allen has just returned to his studio in The Sherwood to paint a full-length portrait of Judge Dayton to be placed in one of the Ohio court houses.

Ray Lindheim is at Lyme, Conn. She will return to her Sixty-seventh Street studio next month.

Helen Watson Phelps has gone to Chicago to execute several portrait commissions.

Mrs. Alice P. T. de Haas is spending the summer at Gloucester, Mass.

William J. Kaula has gone to Lima, Ohio, for the summer.

Gertrude Fiske has gone to Ogunquit, Maine, for the summer.

B. K. Howard is spending the summer at Essex, Conn.

Mary Butler is at Ogunquit, Maine, for the summer.

Mrs. Emily Drayton Taylor is spending the summer at Bar Harbor, Maine.

Jules Turcas is at his country studio at Lyme, Conn., for the summer.

Roswell M. Shurtleff is at Keene Valley, N. Y.

Frederic Remington has removed his studio to Ridgefield, Conn.

E. A. Bell has gone to Peconic, Long Island, for the summer.

Daniel Chester French is spending the summer at his country studio at Glendale, Mass.

Two studios are to be erected in MacDougall Alley, one for Daniel Chester French and the other for Chester Beach.

William H. Leavitt has returned home after a residence abroad. He has brought with him the painting "The Last Supper," which is to have a public exhibition here. The painting is 13½ feet in height and 22½ feet in length.

Wilhelm Funk has just finished a portrait of Mrs. Ernest Wiltsee of Tuxedo and her baby son. The color scheme is yellow satin with a black satin cloak on a red sofa. It will be seen in New York in the Autumn, and afterward at a special exhibition of Funk's portraits at the Corcoran Gallery in Washington. Mr. Funk sailed for Spain to renew his acquaintance with Velasquez's works.

BUST OF PRESIDENT TAFT.

Gutzon Borglum has recently received a commission to make a bust of President Taft. Mr. Borglum returned this week from a Western trip and it is understood that he will go to Beverly to execute his commission this summer.

HONOR FOR DIRECTOR CLARKE

The Kaiser has conferred the Order of the Crown of the second class on Sir Caspar Purdon Clarke, director of the Metropolitan Museum, and on Hugo Reisinger, of New York.

SCHOLARSHIPS AWARDED.

Frank D. Millet, secretary of the American Academy in Rome, for which an endowment fund of \$1,000,000 is being raised, announced recently the decisions of the judges in sculpture and painting in the final competition for the coveted scholarships of \$1,000 a year for three years, open to unmarried men, citizens of the United States.

The judges in sculpture awarded the scholarship for the prize of Rome to Paul H. Manship, of No. 154 West 55th Street. Mr. Manship is twenty-five years old, and was a student at the Pennsylvania Academy of Fine Arts, in Philadelphia, where he received first

PRIZES FOR ARCHITECTS.

The Society of Beaux Arts Architects met at their rooms, No. 36 East 22d Street, recently to make the final award for the Paris prize of this year. This prize entitles a pupil who is sent abroad for three years to enter the Ecole des Beaux Arts in Paris.

The society has sent abroad five young men, who have won many of the prizes offered in France. The prize is open to all Americans, independent of their connection with any society or college. These were the awards: M. J. Sciavoni, first prize; A. F. Adams, second prize, and H. D. Hughes, third prize.

AMERICAN ARTISTS HONORED.

James Jebusa Shannon, the portrait painter, has been elected a Royal Academician.

James J. Shannon was born in Auburn, N. Y., in 1862. He went to England in 1878. He has had paintings in many exhibitions, receiving first class medals at Paris, Berlin and Vienna. He received a medal at the Chicago Exposition.

"The Canal in Winter," by E. W. Redfield, the only American picture to receive a medal at the Spring Salon of the Society of French Artists, has been purchased by the French government for the Luxembourg Gallery.

Edward W. Redfield was born in Bridgeville, Del., in 1868. He began his art studies at the Pennsylvania Academy of Fine Arts, finishing in Paris under Bouguereau and Fleury. His presentation of the beauties of a snow-covered country has earned for him high place in his profession, and his general landscape work has won him medals in this country and abroad.

LEE'S STATUE IN CAPITOL.

Bronze statues of George Washington and Robert E. Lee, Virginia's contribution to the Nation's Hall of Fame, were this week placed in Statuary Hall at the Capitol. Formal ceremonies attending the unveiling will take place at some time yet to be determined.

Both statues are beautiful works of art. Lee is pictured in the uniform of the South, and his statue stands between those of Robert Fulton, inventor of the steamboat, and J. L. M. Curry, of Alabama. Near by are those of Gen. James Shields, of Illinois, and Gen. Philip Kearny, of New Jersey, in the uniforms of the Union Army. The Lee statue was designed by Edward V. Valentine, of Richmond, Va.

Washington's statue was placed in the southeast end of the hall, between the statues of Gen. Ethan Allen, of Vermont, and Gen. Peter Muhlenberg, of Pennsylvania. The Washington statue is a copy of Houdon's famous masterpiece now at the Capitol in Richmond.

C. L. FREER BUYS A WHISTLER?

Whistler's "Valparaiso" painting has been sold in London to an American. Although the name of the purchaser is not given, it is believed that Mr. Freer, who is touring Europe, is the man.

Charles L. Freer, of Detroit, owns the largest Whistler collection in America, including the famous "Peacock Room."

The picture "Valparaiso" was last seen in public at the Memorial Exhibition of Whistler's works in London, in 1905. At that time it belonged to George McCullough. The picture, which is also known as "Nocturne in Blue and Gold," is 29½ inches high and 19½ inches wide. A pier stretches out into the water, and on it many people are walking about. A fleet of warships is in the middle distance, their lights and masts reflected in the water. To the extreme left a rocket is falling. There is a mountainous distance and a bright blue sky.

This picture is one of two which the artist painted in Chile, and is sometimes called "Valparaiso Bay." As the "Battersea Bridge" picture had also been named "Nocturne in Blue and Gold" by Whistler, Pennell in his biography is often unable to distinguish between the two in his reports of exhibitions.

The other "Valparaiso" is called "Crépuscule in Flesh Color and Green,"



BOY BLUE.

By Sir Thomas Gainsborough.

Engraved and printed in colors in one printing.

Published by W. M. Power (Victoria Gallery), London.

mention for the Stewardson prize for excellence in sculpture and a school scholarship. He has acted as assistant to several well-known New York sculptors.

The judges in painting awarded the scholarship for the prize of Rome to Frank P. Fairbanks, of Boston, and the first honorable mention to Henry L. Wolfe, of Philadelphia. Mr. Fairbanks was born in Boston, and studied at the Coles School of Art under Joseph Decamp and at the Museum of Fine Arts under Edmund C. Tarbell and Frank W. Benson. At the latter institution he was awarded the Sears prize and the Page traveling scholarship. He also spent two years in Europe studying and copying in the principal galleries.

ARTISTS' AID SOCIETY.

Roswell M. Shurtleff, president of the Artists' Fund Society, announced yesterday that Samuel T. Shaw had subscribed \$5,000 toward a proposed fund of \$50,000 to be raised by the Artists' Fund Society and the Artists' Aid Society for the relief of aged and destitute artists. An effort is being made to get nine other subscriptions of \$5,000 each.

Money is needed for the immediate relief of cases of distress among members of the artistic professions and to place artists in permanent homes. There are well-known aged artists in this city who are incapacitated through no fault of their own, but who with the aid of exhibition here. The picture is 13½ feet in height and 22½ feet in length.

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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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Students' Hotel . . . 93 Boul. St. Michel

SPECIAL ANNOUNCEMENT.

The AMERICAN ART NEWS will appear monthly until Saturday, October 16, when the weekly issues will be resumed. The remaining summer monthly issue will be published on September 18. This issue will contain whatever of American art news the month will bring, and the condensed news from European art centers of interest to American readers.

A TARIFF ANOMALY.

The putting back of old furniture and rugs, which last includes tapestries, on the dutiable list and at the old and high rates, at the last moment and before the Payne tariff bill left the Senate committee, which action stands, is another good proof of the ignorant manner in which the legislators at Washington, representing artists or

dealers, disapproving of the proposed tariff changes, resulted in the absurd twenty and one hundred year provisions now to go into effect. We must congratulate the strong interests among the dealers which quietly and at the last moment succeeded in preventing old rugs and furniture from going on the free list, but their success is only another proof of our contentions, that the specific duty we urged on hundred-year pictures and sculptures could also have been had, had there been any organization possible among the strong interests which favored such specific duties. Where was the Free Art League when old rugs and furniture were replaced on the dutiable list—and where were the dealers in old porcelains and in antiques? Echo answers, where?

WHERE TO BUY IN EUROPE.

Those of our readers and patrons who are abroad this summer are advised to consult our advertising columns, where they will find the cards with the addresses of the best known and the most reliable art houses and galleries in Europe. We guarantee these houses and firms and cannot too strongly urge the wisdom of purchasing pictures or art objects only through such reliable and well-known establishments. The following of this advice may prevent the acquirement of fraudulent pictures and art objects, which are tempting to American collectors and buyers in large quantity every year, and which are manufactured with such skill as to be apt to deceive even experts.

METROPOLITAN MUSEUM.

Recent gifts to the Metropolitan Museum include five paintings by English masters and ten by Americans, from Mr. George A. Hearn. The English pictures are "A Landscape," by John Chrome; "Mrs. Bernard," by Sir Joshua Reynolds; "Landscape," by Cecil Lawson; "Miss Baring," by Sir Thomas Lawrence, and "Earl of Arundel and His Grandson," by Van Dyck. The paintings by Americans are "Autumn Uplands," by Bruce Crane; "Catskills," by De Witt Parshall; "The Bridge," by A. P. Ryder; "Dream," by Arthur B. Davies; "Early Morning, Venice," by W. Gedney Bunce; "August," by Charles H. Davis; "Roaring Forties," by Frederick J. Waugh; "Woodcart," by Louis Paul Dessar; "Isle of Shoals," by Childe Hassam, and "Landscape," by Henry Golden Dearth.

Other pictures are "Oxen Fording a Stream," by Heinrich von Zügel, the gift of Mr. Adolphus Busch, and "Yellow Roses," a water color, by Mrs. E. M. Scott, given by some of her friends.

Mrs. Philip S. Van Rensselaer, of Philadelphia, has presented to the Museum, in memory of Mrs. Mary R. Tallmadge Van Rensselaer, twenty-eight pieces of rare black and white laces, and a reproduction of the "coffret" belonging to Marie Antoinette.

Mr. and Mrs. Frederick S. Wait have given two replicas of the special medal awarded to Augustus St. Gaudens at the Pan-American Exhibition in 1901.

Among the loans are "Portrait of a Man," by Van Dyck, lent by Mr. Rich-

ard Mortimer; "The Misses Paine," by Sir Joshua Reynolds, and "A Baby," by Sir Henry Raeburn, lent by Mr. Thatcher M. Adams; "After the Bath," by J. Sorolla y Bastida, lent by the Hispanic Society of America, and twenty-six base metal medals added to the collection of Medallie Lincolniana, lent by Mr. Robert Hewitt.

A temporary exhibition of some of the drawings belonging to the Museum has been arranged in Galleries E14 and E13. In the former room are hung works by Italian and French masters, and in the latter are represented the Dutch and English schools.

The museum has received reports of valuable finds in Egypt from its staff of excavators, who have now been working for three years at the Pyramids of Lisht, and in the Oasis of Kharga.

Recent acquisitions made through excavations on the site of the ancient town of Arretium (the modern Arezzo, Italy) include plaster impressions from Arretine vases, beautiful in form and ornamentation.

GERMANY BUYS TWO MASTERS.

The Kaiser-Friedrich Museum of Berlin has recently acquired two predella pictures of exceptional interest, both of them having a certain connection with England. The one is a "Death of St. Francis" by Fra Angelico—formerly in the Fuller-Maitland collection, and at that period described by Crowe and Cavalcaselle. It is stated that this picture was offered to, and at one time might have been acquired by, the National Gallery.

Fra Angelico has based his predella picture on the world-famous fresco of Giotto in the Church of Santa Croce at Florence, which remained until the end of the fifteenth century the accepted type for this subject, and was paraphrased and renewed by Domenico Ghirlandajo in his masterpiece, "The Death of St. Francis," in the Sassetti Chapel, at the Santissima Trinita. The saintly Dominican has frankly annexed the composition of his great predecessor, adding to it, however, a number of figures and an architectural setting of his own. It cannot at present be determined to which, if any, of the painter's still extant altarpieces this predella belongs. The Kaiser-Friedrich Museum already owned the greatest Fra Angelico to be found out of Florence—the triptych with the Last Judgment, acquired in 1884 from the collection of the Earl of Dudley.

The second predella acquired by the Kaiser-Friedrich Museum is an admirable "Miracle of St. Zenobius," formerly ascribed to Masaccio, then to Pesellino, but unquestionably—as may be understood even from a reproduction—by Angelico's pupil and assistant Benozzo Gozzoli. The original contract for this panel is still preserved, and it is interesting to note the special provision in it, to the effect that "No other painters should be allowed to take part in the execution of the said picture, neither in the predella, nor any portion of the same." The exquisiteness of the handling in this panel, the finesse of the portraits introduced in the distinctively Florentine fashion afterwards adopted by Botticelli, and developed to excess by Domenico Ghirlandajo—all these things go to prove that Benozzo faithfully observed the terms of his contract. Another section of this same predella, "St. Dominic Healing a Boy," is in the Brera at Milan; a third section is in the Royal collection at Windsor Castle.

LORD WARWICK'S VAN DYCKS.

Two of the finest paintings by Van Dyck, which were until recently in Warwick Castle, have been sold by the Earl of Warwick, and are now on view at Messrs. Knoedler's gallery in Old Bond Street.

One of these masterpieces is an imposing and stately portrait of the Marchesa Brignole-Sale, a magnificent example of Van Dyck's Genoese period and worthy to be ranked with the Panshanger "Balbi Children," or with the "Marchesa Cattaneo," which has already emigrated to the United States. The second, smaller in size, but of equally superb quality, is a portrait of Snyder's wife, which must have been painted before the Italian tour and betrays the full power of Rubens's influence.

SIR PURDON CLARKE'S ILLNESS

The news that Sir Purdon Clarke is quite ill in London and that Mr. Morgan has given him a year's leave of absence, while not an entire surprise, is still received with regret in American art circles, and especially so as it is looked upon as an indication that considering his age, Sir Purdon may permanently retire. His temporary retirement makes Mr. Edward Robinson, formerly director of the Boston Museum of Fine Arts, acting director of the Metropolitan Museum, and while we would not wish to be premature and would regret to have Sir Purdon leave us, we should welcome Mr. Robinson as the new director of the Metropolitan, not only as a man well qualified, in our opinion, in every way to fill the important post, but as an American.

PHEW!

To the New York Herald:

Dear Sir:—In the last number of the review "L'Art et les Artistes," Mr. G. Mourey, the well-known art critic, writing on the Venice bi-annual Exposition, expresses the following unflattering opinion of the collection of pictures sent from America: "I had not had the occasion since our Universal Exposition of 1900 to see united a certain number of American works. There are here about a hundred that are the most mediocre things, of flagrant insignificance, as much from the point of view of their conception as from the point of view of their execution. Setting aside the picture of Miss Cecilia Beaux, 'Mother and Son,' the famous 'Portrait of Gladstone,' by John McLure Hamilton, the documentary interest of which remains entire, and a 'Portrait of Miss Helen Brice,' simply honorable, without being more, by Mr. John S. Sargent, I see nothing worth the trouble of noticing."

Is it not a pity that the artists over there should not contribute more reputable and more representative works to an exhibition as important as the Venice Bi-Annual?

Instead of sending the best they can do, they seem to make a point on all occasions of sending their *laissés pour compte*.

Paris, July 27, 1909.

[This would be a more serious arraignment of American art and especially of the choice of the Academy Committee, if M. G. Mourey held any particular place, or enjoyed any especial reputation as an art critic in France or Europe. As it is, we publish the notice simply to emphasize the amazing provinciality and ignorance of the average French art writer of any art with which he is not familiar. From other and good judges and critics, not all American, we learn that the selection of American pictures sent by the Academy to Venice has received universal commendation from art lovers of Venice and visitors there, and compare most favorably with the showing made by other nations at the exposition.—Ed.]

LONDON LETTER.

London, August 4, 1909.

At the Henry Graves Galleries an exhibition of pastels by John Russell (1744-1806) will be held in November. Privats collectors who are willing to lend their pictures by this artist, may send word to M.M. Henry Graves et Cie, 18, rue de Caumartin, Paris, who will pay transportation and insurance.

The changes in the art tariff in the United States continue to be the all absorbing topic of interest and almost of excitement among the dealers in art works in Europe. As I wrote in your July issue, it begins to look as if almost every smaller dealer in antiques, bric-a-brac and pictures contemplates a visit to America with a cargo of wares in the autumn. The news that at the last moment the Senate Committee, influenced by what must have been some powerful interests, acting quietly, decided to leave old rugs, which include tapestries, and old furniture on the dutiable list, and at the old high rates, has been a damper to many a small dealer in tapestries and furniture, while it has been received with pleasure and satisfaction by the larger dealers, and especially by those already established in the States. By what process of reasoning Congress kept old and modern rugs and furniture on the dutiable list, and made old porcelains and other antiques of more than a hundred years back free it is difficult to determine, but European dealers and collectors have long been aware that what Congress doesn't know about art would fill volumes, and so are not surprised at any inconsistency.

The general opinion among the best informed is that the changes in the art tariff won't affect the stronger and older art dealers to any appreciable extent. As a matter of fact we are told here that the strong art firms in the States and Canada are fewer in number than ten years ago and that there is a tendency to a still further diminution rather than to an increase in their number. It is reasonable to suppose that the larger and wealthier American collectors as they grow older and more experienced will be the more chary all the time of purchasing art objects or works from strangers, or even firms not known to them. In other words, the stronger and better American art dealers have undoubtedly built up clienteles which are not likely to desert them, simply because the making of pictures and art objects free of duty when more than twenty and one hundred years old respectively, may bring a horde of new dealers to America.

Such houses as the Knoedlers, Cottier, Schaus, Oehme, Tooth, Blakeslee, Reinhardt, the Voses, Ehrich, Gimpel & Wildenstein, Scott & Fowles, V. G. Fischer, Seligman, Kelekian and others are not, it is thought here, likely to be much affected, if at all, by changes in the art tariff.

That the changed art tariff, however, may offer an opportunity for directing the attention of American art lovers and buyers to new schools of art cannot be denied. The works of such modern painters as the English Napier Hemy, Ellis, Allan, East, Leader, Farquharson, Peter Graham and the earlier Cooper, Stanfield, Birket Foster, etc., and of such modern Frenchmen as Lucien Simon, Caro-Delvaile, Cottet, and others, are not known in America as they should be, and now perhaps will be, for some dealer of enterprise may offer American collectors different dishes than the Barbizon and Dutch masters, with which he has been served by American dealers, lo, these

many years. It must not be forgotten that the new tariff does away with the provisions of former reciprocity treaties, and that the tariff on pictures—which has been through these treaties, 15 per cent. on pictures produced in all European countries save Holland, will now be restored to 20 per cent. on all pictures produced within the past twenty years.

Mr. J. Pierpont Morgan, I am credibly informed, has never had any intention of bringing his art treasures from 13 Princes Gate to New York, and will certainly not do so at present.

FAMOUS VAN DYCK SOLD IN ENGLAND.

A famous picture has been bought by an English firm from a collection abroad. Stress is so frequently laid by patriotic art alarmists on the drain of British possessions that one is apt to overlook the fact that reprisals occur. In 1906 Berlin lost its most renowned private collection when the Hainauer properties were bought en bloc. When the art-invader entered Paris, the year following, the still more famous Rodolphe Kann collection was captured. Messrs. Duvée Brothers have been successful in tempting the Brussels owner of the well-known Van Dyck portrait of "Madame Vinck" to let it go.

This noble painting was one of the more instructive features of the Van Dyck Exhibition held at Antwerp in 1899. It exhibited to students the standard of accomplishment at which the artist had arrived at the parting of the ways, since it was executed at the time when he was about to leave his master, Rubens, in order to study the great Italians in Venice. For the time being Van Dyck was striving to find himself. Madame Vinck, a rich patroness of the arts, elected, with her husband, to be portrayed by the young genius. On a large canvas, 79 inches by 50 inches, Van Dyck depicted to the life the wealthy dame of the period, alert and happy, in all her costly trappings, of which the lavishly brocaded "stomacher" was chief. As yet he had not adopted the trick of technique whereby his sitters seemed to possess flesh of enameled smoothness. His penchant for refinement is, however, visible in the restrained color and modeling of the features. The painting of the hands, too, shows that he was wishful to break away from Rubens's lusty practice. Yet a note of bravura is struck in the rich red curtain behind the sitter.

Judged with regard to the moment of its execution, the portrait has always made a fascinating appeal to Van Dyck lovers. Attempts have often been made by covetous admirers to induce the Brussels owner to part with a greatly prized inheritance which came to him, through his wife, from the Faelinck collection, the picture having previously been in the Van der Schrieck and Spruyt properties. As may be imagined, the compelling offer has been rich on the principle that "the strongest castle, tower and town, the golden bullet beats it down." No useful purpose would be served by divulging the price paid by Messrs. Duvée. Suffice it to hint that it does not equal (but approaches) the sum at which the Arundel Holbein was released, namely, \$330,000.

PARIS LETTER.

Paris, Aug. 4, 1909.

According to dealers and auctioneers, the season may now be considered at an end, though it prolonged its life into summer months much further than its predecessors, with sensational sales that will make it famous for many years to come.

On July 9, the sale of the MSS. from the château of Troussures produced 119,665 frs., No. 1, S. Gregorii Magni Moraliu, a MS. of the VIIth century, being knocked down to M. Leclerc, the auctioneer, for 21,200 frs., while the Bibliothèque Nationale purchased two MSS. of the Xth and XIIth centuries for 720 frs.

There was an exhibition at the Hôtel Drouot on July 13 and 15, an unprecedented fact in the history of that establishment.

On July 20, an old Aubusson tapestry, representing Leda and the swan in a landscape, was knocked down to M. Velghe for 3,900 frs.

The sale of the Charpentier atelier produced 14,615 frs., a large bas-relief in bronze, "Mère allaitant," making 1,000 frs., and a small group, "La Fuite de l'Heure," also in bronze, 900 frs. A marble statue by Feinberg, was sold the same day for 500 frs.

The Suarès sale was brought to a close on July 3, with a total of 763,153 frs. Another interesting sale, though on a smaller scale, was that of the Demidoff collection, which produced 60,000 frs. Two English colored prints, "L'Enfant perdu et l'Enfant retrouvé," made 900 frs., and a beautiful drawing room suite in Aubusson tapestry of the Empire period was knocked down for 1,800 frs.

Two hundred paintings of the Chaudard collection have been definitely selected by the Fine Arts Secretary of State to be hung in the Louvre, while a large number of less important paintings and duplicates will be sent to the châteaux of Azay and Maisons-Laffitte and to several provincial galleries.

In connection with the château of Azay-le-Rideau, it may be interesting to note that the museum organized there by several well known collectors was thrown open to the public on July 11, and is a decided success. Every room in the old castle has been furnished in what is believed to be the style of the XVth century, and this imparts to the ancient walls and halls an illusion of life which makes them more attractive still.

The death occurred last month of three great artists who will be deeply regretted by all those who have known them, Gustave Jacquet, the painter of XVIIIth century gracefulness, Chaplain, the world-renowned medalist, and Chaplet, the humble though gifted ceramist, the predecessor of Carriès and Delaherche, who after much striving succeeded in reviving the lost art of the great masters of Chinese and Japanese ceramics.

The funeral services for the late Gustave Jacquet were held in Paris in the Church of Saint-François de Sales, the family of the artist being represented by his nephew, Georges Sortais, the painter. Among those present were: M.M. Jean Béraud, Henry Tenré, Schommer, Billotte, Comte de Noüy, Léon Couturier, Tony Robert-Fleury, Besnard, Marquis de Massa, Comte Greffulhe, Prince de Leca-Colonna, Comte Fleury, Vicomte de Valon, Commandant Simon, Comte Geoffroy de Ruillé, Comte Louis de Périgord, Comte Robert de Montesquiou, M. Maurice Leloir, M. Georges Bal, M. de Madrazo, Mme. Madeleine Lemaire, Mme. Hochon, and Vicomtesse de Bray.

THE VENICE EXHIBITION.

When the first International Exhibition of Art opened at Venice fifteen years ago, many critics were found to predict for it a very uncertain future. But the facts have since proved the insight of the organizers, and the 8th Exhibition, which opened in May, is more of a success even than its successful predecessors. The site of the Exhibition, the lovely gardens on the Lido, is in itself a revelation of art, and the organizers, M. Antonio Fradelletto and Count Grimani, mayor of Venice, who are fully awake to the importance of the task they have assumed, are to be congratulated on carrying it out so well and thus making Venice a center of modern art.

A very interesting feature of this year's Exhibition is that the various national schools are represented, not by a general collection contributed by several artists, but by the works of one individual; thus, France is represented by Albert Besnard, Norway by Peter Severin Kroyer, Germany by Franz Stuck, and Sweden by Anders Zorn. One room has been reserved for American artists in Paris, and another for the United States, while England has a little pavilion to itself in a corner of the gardens close to the Lido. Thus, the visitor has the advantage of being able to examine the art of each country as represented by its greatest masters.

The Besnard room is sparkling with light and elegant beauty, the portraits especially being very much admired. Zorn's art seems almost too perfect, Franz Stuck shows unmistakably the German in the almost brutal energy of his work, while Peter Severin Kroyer pleases more by his simple truth than by any qualities of strength. The United States section is well represented by Miss Cecilia Beaux, John McClure Hamilton, and John S. Sargent, also some bronzes by Paul Bartlett; and there is much charm in the room consecrated to the two American artists in Paris, Richard Miller and Frederick Frieske, who show there some of their most exquisite women.

But as I write of a Venetian exhibition, I should like to say more of the Italian painters who have been carefully classified according to their provinces; there is a Roman section, a Piedmontese section, a Venetian section, etc. What a lovely portrait, that of Countess Morosino, with her fine face so exquisitely rendered by Lino Selvatico! What joy in Beppe Ciardi's "Réveil du Printemps," a dance of children under an immense expanse of sky! I shall never forget the impression of strength in "Le Chantier," Plinio Nomellini's masterly poem of human labor; or the profound grief, the passionate and infinitely chaste meaning of Giuseppe Pellizza's tryptics, "Amour dans la Vie," "Prairie en fleurs," and "Espoirs déçus." And if we look back to Nature, what honest observation in Girolamo Cairati's autumnal view of the lake of Garda, or in Bezzi's "Poésie Hivernale," so poetically sad, or in Guglielmo Ciardi's "Messidor," all ablaze with summer radiance! As to the talent of Ettore Tito, it would take pages to tell the glory of his Venetian scenes and the accurate faithfulness of his Venetian types.

The black and white section is extremely interesting with very good numbers by Charles Shannon, Steinlen and Alberto Martini, who show original drawings to illustrate the tales of Edgar Poe. In the statuary department, M. Andreotti's vivacious and enthusiastic treatment of "Les Trois Parques" shows signs of great promise.

FAMOUS PICTURES IN MONTREAL.

THE SIR WILLIAM VAN HORNE COLLECTION

A unique and extensive collection of paintings in Montreal is that of Sir William Van Horne, K. C. M. G., which includes very old and rare examples of nearly all the schools.

The Spanish School.

In a panel in the hall, directly opposite the main entrance to Sir William's residence, the visitor encounters at the first step a full-length portrait of Philip IV., by Velasquez, in the silvery tones of the master, and in the full strength of his portraiture. Other Spanish pictures in the hall are a portrait of Lacasa, of rare beauty, by El Greco, and a head of a saint by the same master; a large portrait group of the three granddaughters of Velasquez by his pupil and son-in-law, Del Mazo, in color and strength of expression showing the influence of the great master's teaching; a Franciscan monk and a full-length "St. Elizabeth of Hungary," with her miraculous roses, her saintly face and her gown of wonderful brocade, are by Zubaran. Among the early Spaniards are Juan Labrador (two examples of still life) and Pedro Orrente and Ribera. Then comes Goya, who is represented by a large and powerful "Defense of Saragossa," a portrait of a young man, and two of his "Horrors of War" series.

The leader of the Andalusian School, Murillo, is represented by his "Portrait of a Spanish Nobleman." The face is of exquisite refinement and yet great strength, the figure of extraordinary dignity, with a hand of rare beauty standing out against a soft bluish-gray sky. This picture may well be considered one of the rarest gems of this collection, and the AMERICAN ART NEWS takes great pleasure in being allowed to reproduce it.

The Italian School.

The Italian School is the next to claim the visitor's attention. A "Venetian Councillor," an old man with a long beard and a dull crimson robe, is by Tintoretto. A St. Catherine of Alexandria is attributed doubtfully to Paul Veronese, and is quite worthy of that master. Earlier in time come Chima with a "Madonna and Child"; Buttinone, a very rare painter, with his "Saint John and Saint Lawrence," and equally rare, save in his frescoes, Ansuino da Forli with a "Young Venetian Nobleman." These, with a striking portrait of a young woman by Tiepolo, "The Submission of Henry IV. to the Pope," by the same painter; a "Grand Canal," by Gardi, and another by Mariesca, an "Interior of St. Mark's," by Canaletto, and a classical landscape by Salvator Rosa, represent the chief pictures of the Italian School.

Old Dutch Masters.

Among the pictures of the old Dutch and Flemish schools the portraits are "Samuel Ampsing," by Franz Hals—an extraordinarily fine little picture; an "Old Woman with Bible," by Nicolas Maes; a woman by Albrecht Cuyp; a "Young Man with Medal," by Ferdinand Bol, closely following Rembrandt, his master; a head of a clergyman by Terburg; "A Lady of Rotterdam," by Van der Helst; a strong little picture of a woman by Theodore de Keyser, and a "Young Girl in Riding Habit," by Rembrandt—a very early work which the owner thinks may be open to question for that reason, although a powerful and beautiful picture, and in every way worthy of the master and apparently quite beyond any of his followers.

There are also a fine marine by Albrecht Cuyp—ships riding at anchor and cattle feeding on the shore; a



PORTRAIT OF MELANCTHON.

By Holbein the younger.

In the private collection of Sir William Van Horne, Montreal.



PORTRAIT OF A SPANISH NOBLEMAN.

By Murillo.

In the private collection of Sir William Van Horne, Montreal.

stable interior with horses, and a study of fruit by the same artist, showing his great versatility in subjects and treatment. Jacob Ruysdael is finely represented by "The Bleaching Grounds at Harlem," Solomon Ruisdael by "The Marienkirche at Utrecht" and by a marine; Ochtervelt by a "Mistress and Maid" equal to Terburg at his best, Brekelenkam by "The Doctor's Family"—an uncommonly fine work of the master, Jan Molenaer by "A Convivial Party" and "Woman Singing." That rare Dutchman, Fabritius, is represented by a still-life in the "fat" manner which distinguishes him from his contemporaries, Jan de Heem and others; and by Judith Lyster, the wife of Jan Molenaer, and a pupil of Franz Hals, is a "Young Man Counting Coins," in strength and freedom and color closely resembling Hals; and there is a Nicolas Maes, "Woman and Cradle," full of glowing color, and a landscape by Van Goyen, one of the pictures recently sold by the King of the Belgians. Conspicuous in the old Dutch group is a large and splendid landscape by Philip de Koninck, "The Valley of the Rhine near Arnheim." Then come more Dutchmen, William and Adrian Van de Velde, Jan Fyt, Wouwerms, and other and less known painters such as Pieter Quast, Pieter Neeffs, Bramer, Roghman and Van Zil. And last to be mentioned among the old Dutch paintings, and one of the rarest and most interesting in the whole collection, is a landscape by Rembrandt, dated 1654, a quietly sloping hillside with a mass of trees and a cottage in characteristic deep gold and browns with three figures in the foreground.

The Flemish School.

The Flemish paintings include a Magdalen by Ysenbrandt—a beautiful piece of color from the collection of Dante Gabriel Rossetti—whose work bears its impress, a crucifixion by Kauffermans, a small "Adoration of the Shepherds," by Rubens, and three charming landscapes by the too little known Huysmans des Malines.

The German School.

Among the early German pictures is Lucas Cranach's most interesting "Luther with a Beard." Luther is preaching, with his left hand resting on the Bible, and his right holding a bunch of thorns enclosing a rose. The face against a blue background is calm and determined, with deep thoughtful eyes that were able to see beyond the storms of this life. There is also a small round portrait of Melancthon, by Holbein the Younger—a work described by Walpole in his "Anecdotes of Painting" as in his collection at Strawberry Hill. In this little portrait the face is very thin and refined and exquisite in modeling and anatomical detail; the piercing brightness of the eyes and the play of light and shadow are wonderfully portrayed.

The French School.

Among the eighteenth century and earlier French pictures is a very rare work of Corneille de Lyon, an "Ecclesiastic in his Study," surrounded by his vellum-bound books and objects of art. There is an exquisite portrait of Madame Mercier by Greuze, which has as a most worthy pendant a self-portrait of Madame Vigée le Brun, the charm of which may not be described.

The English School.

First perhaps in importance and beauty among the early English portraits is Hoppner's "Countess of Waldegrave." Then comes an exceeding:

(Continued on page 7.)

WITH THE DEALERS.

Mr. Roland Knoedler, who has had a sad bereavement in his family—the sudden death of Mrs. Knoedler's aunt, who had brought her up from childhood, and was a most estimable woman of unusually fine character, is at a cure in France. Mr. Charles Knoedler is at Aix-les-Bains.

Mr. T. J. Blakeslee returned last week and went at once on arrival to his country place at Lake Waramaug, Conn. Mr. Blakeslee has secured abroad the finest selection of pictures he has ever imported, among them several remarkable Italian primitives and three examples of the early English school.

Mr. Julius Oehme, accompanied by Mrs. Oehme, was at last accounts at Wiesbaden.

The French Gallery of London, with which Mr. Thompson, long with the Agnews, has become associated, and whose head, Mr. Wallis, is so well known to American collectors, has acquired an interest in the old and well-known New York house of Cottier & Company.

Mr. James P. Silo, accompanied by Mr. Augustus Tooth, has been doing the English race courses. They were both at Goodwood. Mr. Silo is accompanied by his son, James P. Silo, Jr.

The Bauer-Folsom Co. was recently incorporated as The Folsom Galleries and will continue its galleries at 396 Fifth Avenue. There are on exhibition selected paintings, rare Persian and Rakka faience, tapestries, wood carvings and ancient glass.

Mr. Henry Reinhardt has removed his Paris galleries to 12 Place Vendôme.

Mr. Ercole Canessa, of the C. & E. Canessa galleries, was married on July 28, to Mlle. Marie Louise Barisien, daughter of Commander Barisien, officer of the Legion of Honor.

The house of Tooth & Sons has moved from their former location on New Bond Street a few doors further up the street.

Mr. Louis R. Ehrich, who arrived in London July 11, secured some important pictures there and then proceeded to Paris, where he was equally successful. He is now in Germany.

Mr. Stevenson Scott arrived yesterday on the S. S. Lusitania.

Mr. James P. Silo arrived on Thursday on the S. S. Adriatic.

IS IT GENUINE?

A Madonna, believed to be either by Raphael or Guido Reni, was found in Atlanta. A majority of Atlanta artists believe it is the work of Guido Reni. Experts from New York and Philadelphia have been asked to come here and view the picture.

Harry Oates, whose offices are in the Candler Building, is the owner, and says the picture was bought by his father for a small sum in London in 1845. The elder Oates thought the painting was by an old master, and when he died left it to his son. The latter attached little value to it, and stored it with a lot of old papers in his office. Douglas Judah saw the picture in the office recently, and his opinion that it was genuine was confirmed by other artists.

THE SIR WILLIAM VAN HORNE COLLECTION.

(Continued from page 6.)

ly interesting picture by Hogarth of his daughter, a quaint, demure little girl, charmingly painted in very delicate color. Sir Joshua Reynolds is represented by a half-length portrait of Lady Talbot—a symphonic blending of ivory and flesh tones—and by two other portraits of women and a number of small studies, including one of Master Gawlor, uncommonly fine in color. By Romney there is a portrait of Miss Morland, another beautiful effect in ivories.

Chief among the English landscapes are Constable's "Vale of Dedham" and "East Bergholt," both large and characteristic works; then come his "Hamstead Heath," "Niedpath Castle" and a number of smaller pictures and sketches. Turner's "Shakespeare Cliffs, Dover," and John Crome's "Lock House, Norwich," a large "Landscape and Castle," by Gainsborough, and "A Piggery," by George Morland, are fine examples of these masters. And there are others—portraits and landscapes—which cannot be described now.

The Modern Painters.

In the French group are found a number of examples of the highest quality of Corot, both in landscape and figures; three of Delacroix, three or four each of Rousseau, of Daubigny, of Diaz, of Daumier, of Bonvin and of Decamps; Ribot, Monticelli and Michel in numbers, and examples of Millet, Gericault, Troyon, Barye, Renoir, Mary Cassatt, Pissaro and others. The modern Dutch group includes Bosboom, Jacob Maris, Neuhuys and others, and among the Americans are Ryder, La Farge, Innes, Alden Weir, Wyant and others.

This is a very short description of this wonderful collection of pictures, which has been gathered by one who is himself an artist of no mean ability. Marguerite H. Irwin.

AN IMPORTANT PICTURE SALE.

The unprecedented influx of works of the modern French and Dutch school, which has been the leading feature of the London season now closed, was further augmented by the forty odd drawings and pictures belonging to the Dowager the Hon. Louise Van Alphen, of The Hague, which were sold at Christie's July 16.

No records were broken, but the water-color maximum was very nearly approached, when Mr. Preyer gave 1,250 guineas for "The Bridge," by J. Maris, only 100 guineas behind the record at the Day sale for "Dordrecht Cathedral." In his category the 950 guineas' bid for A. Mauve's "A Shepherd and His Flock" stood next in the list, and other big sums for drawings were 410 guineas for "Saying Grace," by Josef Israels, and 250 guineas for the same artist's "The Pig Sty."

The most admired of the oil-paintings on the view-days had been the beautiful "Portrait of a Girl," in a brown dress and white cap, seated, by Israels, and after it had been put on the easel a rapid advance up the scale brought the bidding to a stop at 1,000 guineas. Other works by the same brush were "The Signal," 750 guineas, and "A Shrimper," 420 guineas. J. Maris had half a dozen pictures against his name, the most distinguished of which was "Low Tide," which ran up to 1,150 guineas, while the miniature-sized "Head of a Child" was handsomely sold for 165 guineas, and the small panel, "Children Digging in the Sand" for 185 guineas. His brother, W. Maris, was represented by five works, including "Feeding Calves," which was awarded a gold medal at the Chicago Exhibition, and was now sold for 820 guineas, the purchaser, Mr. Preyer, also securing "Milking-Time" (with similar American honors) for 750 guineas, and "A Dutch Dyke" for 500 guineas, as well as A. Mauve's "Cows and

Calves" in a pasture near a gate, for 700 guineas. "Ducks," by W. Maris, went to Mr. Lefevre for 580 guineas.

A few old masters made their appearance, the most authentic being Ruysdael's "Woody Landscape," which realized 760 guineas, and these were succeeded by a group of the moderns. A large scene, by T. S. Cooper, "Cattle by a Stream," received lukewarm support, going for 138 guineas; but two fine landscapes by Peter Graham had a livelier reception. "From Beetling Sea-Crags Where the Gannet Builds" ran up to 760 guineas, and "Evening; Highland Cattle Crossing a Stream" fared even better, starting at 300 guineas and closing at 1,220 guineas. B. W. Leader's "Conway Bay and the Carnarvonshire Coast" realized 570 guineas; E. Blair Leighton's "Lay Thy Sweet Hand in Mine and Trust in Me," 400 guineas; Munkacsy's "Tete-a-Tete," 620 guineas; and S. E. Waller's "One and Twenty," 400 guineas.

Two Romney portraits of Miss Watson and of Edward Wakefield, of Gilford, County Down, whom she afterwards married, were interesting, from the fact that they were bequeathed to the Bishop of London to be sold for the benefit of the East London Church Fund. The lady's portrait sold for 1,500 guineas (Colnaghi & Co.) and that of the gentleman for 290 guineas (Waller).

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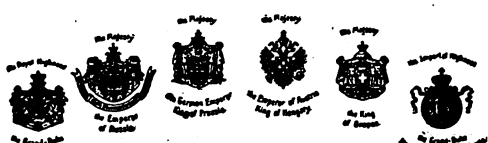
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